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fulfilled but also that the American Association of Museums may be able in the near future to make and carry out a definite plan to enable college graduates to undertake in two or more American Museum graduate work leading to Art Museum positions. This would enable teachers of the History of Art in colleges to encourage and direct those of their students who may anticipate taking up work in Art Museums.

Further the College Art Association of America believes that those who hope to secure positions in Museums in the United States should be well trained in the History and Criticism of American Art.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"What Kind of Technical Art shall Be Taught to the A. B. Student?"

JAMES R. HOPKINS, *Cincinnati Art Museum.*

When a phase of education gives rise to as many divergent opinions as does the subject of Art Training, it must be because of an uncertainty as to the function of that subject or a misconception of the aim in teaching it. Far be it from me, a mere painter of pictures, to even attempt a formula for the function of Art, but the function of Art Education is more easily discerned.

I dare say you have all produced some form of Art. I remember very well that my first production was a group of pink roses on a green velvet banner, hung from a brass rod and a brass cord and a brass nail on the wall of my mother's parlor. If you did not perpetrate that same kind of horror you probably did something just as bad or worse, in the line of your particular predilections. We painted to produce an illusion of reality not for the thing itself but for the things we connected with it—the memories it might invoke. Our efforts found approval in an audience whose memories were similarly invoked by our crude illusions and whose appreciation depended upon those memories.

You are familiar with that audience. Its attitude is much the same today and explains the presence, in every doctor's office, of a reproduction of Rembrandt's "Anatomy Lecture." The doctor likes it. He knows that one of the tendons is wrongly attached and prides himself on his ability to ignore that flaw in what must be a masterpiece, since it moves him so thoroughly. He ignores the fact that the mental distractions he experiences may not be art appreciation but a reference to the happy days of his youth—that for him the charm in this picture comes from what it is able to stir up in the old material of his life. I have no intention of comparing this great work of Rembrandt's with our first creations but it was this same kind of an appeal that saved them from immediate oblivion, this valuation which asked only what we were able to furnish—a reminder, a stimulant to memory.

Those of us who have kept on painting have come finally to produce another art with another appeal and we find occasional appreciation for work which can offer no association of memories, which arouses none of our past sensations of living. We have come by some process from one extreme to the other. What is it that has happened to us? What gradual evolution has taken place in painter and patron to take us out of that natural condition which demands that a work of art shall refer back to the sensations and the old material of our lives?

This change through which have passed both painter and connoisseur is a process of liberation—liberation from the association of memories—necessary alike for the artist and one who appreciates his work. There can be no doubt that the function of Art Education is to induce this liberation.

We hear much of the cultural value of art education—that the university will not set the proper standard of culture unless art be included in its courses. We maintain in this that there are two things to be

gained. We teach art for the sake of general culture and in order to furnish artists for future generations. We hear from all sides that the problem is especially complicated because of these two aims, because students may become artists or may wish only to develop an appreciation. You cannot question that the psychological process must be the same in both cases, must liberate from the thralldom of ideas, must make art a matter of the eye instead of a matter of intellect. For the painter, sculptor, designer, connoisseur, or plain citizen who wishes to know about art, we must induce this process of liberation from a dependence upon the memories and ideas of life by substituting a higher, a more impelling appreciation—an aesthetic appreciation of line and mass and color, the visual phases of art.

Can we hope to arrive at this end by an intellectual revel in history and dates and classifications and interpretations? No! We can hope to arrive at this end only by visual exercises. That is our problem tonight, and always—What kind of visual exercises, technical training, will best inculcate a realization of the finer qualities of line and mass and color which make up a work of art?

There can be but one way to answer this—a study of these qualities, as we find them in the work of artists, as we find them in nature, and the attempt to use them in the creation of original work. That is, three kinds of technical work and I say this knowing very well the classic objection that the college student has not time for technical training. I think I should tell you that I have taught in a school where the time allowance for art was one hour a week and that what I have to say is based on my experience in teaching students who might never become artists and also on my experience in teaching prospective artists in the Art Academy of Cincinnati.

I would like to remind you that since the student has so little time, that little becomes doubly precious and that technical means must be used to awaken his perceptions before he finishes his hour a week and is out of your reach forever! Let him then be always doing something that calls for a consideration of visual qualities—when you show him the beauties of an old master let him have materials in his hands. Let him analyze its line and reproduce it. Let him divide it into masses of dark and light with charcoal or ink. Let him duplicate its color scheme with flat masses of color. If it be sculpture let him build up its larger shapes with clay or wax. This study of works of art should be entirely analytical—a purely technical process to find out how they are made up—to show what are their elements of beauty.

This necessitates learning to draw their shapes as well as to recognize them and for this there is nothing so quickly productive of results as drawing from nature. The continual looking for proportion, the consequent familiarity with form, the definite connection between eye and hand, work together to engender that new point of view that is the first requisite. What a misconception of the aim of art training to say that the student has not time to learn to draw from nature! As if drawing from nature were a result instead of a means to an end! Drawing from nature is for the purpose of training the eye to see beauty. It is a universal, a perpetual prescription for the cultivation of that state of mind that accepts beauty as an end in itself.

The third phase of technical training should be the complement of the analytical study of works of art and should consist in a synthetic use of the elements isolated in our analyses of the masters. This is a real creative work, the making of formal and informal arrangements of line, the association of masses of dark and light, the combination of color harmonies,

the building up of sculptural masses. These exercises should be done with frank disregard for obvious and insignificant craftsmanship but with the clear purpose of making a logical evolution from the use of the simplest organization to the most complex.

Now are you going to accuse me of making art academic? Of letting the student handle so many materials that he can handle none of them well? Let me assure you that we have to do not with a matter of processes but with a point of view. I do not care how much or how little the student acquires of a technique of oil painting if he acquires a realization of the fact that color is a means to a high state of aesthetic exaltation. I do not care if he handles modelling wax as a child making mud pies if he learns to look for something more than surface imitation in a work of sculpture. I do not care how well or how badly he practices any of the processes of art if he acquires that condition which must be the aim of all art education, a freedom from the association of memories, vision detached from practical reactions.

We may or may not produce professional artists but those who do wish to give their whole energies to creative work will have nothing to unlearn and those whose efforts end with one hour a week, will have acquired an artist's focus for the beauties of the world—a real art understanding.

Discussion by WILLIAM M. HEKKING, *Kansas*.

Has it occurred to you that the building you are in, the chairs you occupy, the clothes that adorn you and the plate and cutlery that have just served in making your inner man more peaceful—were all built or manufactured from a drawing?

We could go on and on in this strain, but does not this suffice to show you that there is not a more practical course in any college curriculum than a thor-

ough presentation of the constructive principles of freehand drawing and design?

The layman does not realize that the college art course as given in many schools to-day is a misnomer; that we are tolerated with more or less suspicion by the college authorities on the one hand, and we find the same suspicion directed toward us from the first class art schools on the other.

In every great endeavor there must be a strong and healthy program. The author of this paper believes that it is useless to attempt to convince anyone, professional or layman, of the value of drawing, in connection with any Arts and Letters degree, until the technical work is sound!

Sound!! I say. Let me not be misunderstood! *Drawing*—plain freehand drawing and design—enough of it to insure reasonable accuracy of vision with the majority of intelligent students—can *never* be taught by means of the practices that are common on many a university and college campus to-day.

‘To copy designs from a book; to mis-interpret a theory of design by arranging a number of motives already designed in a text; to copy the reproduction of the work of other artists; in short—to *copy*, this is one of the greatest sins that our great educational institutions in this country permit within their halls.’

The author of this paper believes that any man or woman who has the nerve to stand up before a class of young people—unprepared, and uncertain as to the fundamental principles of drawing and design, who can not personally correct a student's problem except by hearsay,—is a parasite, and the sooner our universities awaken to this fact, the sooner will we rid ourselves of an ominous odor that has made serious students shun our various drawing departments, bringing us in their stead, worthless, useless, insincere student material—people who were not looking for work that

demanding sound investigation. 'Every problem in an efficient course in freehand drawing or design is an original investigation. I challenge any college man to prove me wrong.

On the other hand, a half-hearted eulogistic course—with variations and earmarks of all the numerous phases of the plastic arts combined in one—is an insult to a serious minded student, and should receive the proper airing wherever it is presented.

The difference between a bluffer and an experimenter on a college faculty, is all the difference between a dull, poorly equipped, empty headed individual who preys on the student body behind the professional cloak, and the resourceful, ingenious instructor with a broad and intelligent mental background, whose enthusiasm and leadership impregnates the student mind with ideas and desires for new fields of investigation—be they in the Arts, the Letters, or the Sciences.

Members of the College Art Association: the writer believes that we can not hope to be recognized by our sister departments until we can show by our product that the art departments connected with the universities mean business. To this end two essential requirements loom up here as they do in every other college department:

First—adequate equipment.

Second—a staff of instructors whose hearts are in the work, and whose work can not be challenged at the first turn of the road.

We should not carry the eyes of scrutiny on each other: we should turn them on the department with which each of us is personally connected.

Let no one be mis-led into believing that a nation of artists would spring up after a thorough house-cleaning of this kind. No indeed! That is neither possible nor desirable. If we could but reach the major-

ity of the students entering American universities, and leave a lasting imprint on each of them, we would experience a new condition of affairs within the next generation. And who can say what the possibilities of the next decade might reasonably be?

Discussion by LOUIS WEINBERG, *College of the City of New York.*

What I propose to discuss in the short time which remains is the plan for a course on Design in every day Life as a required feature of every college curriculum. Although this may seem far removed from the larger topic of Technical Art Courses for the B. A. Degree, I am inclined to consider the province of interior decorating, window dressing, page layouts for advertising posters or circulars, city planning, community pageants as a field for a technical course or courses, as important to say the least as courses in clay modelling or painting. The great misfortune which art labors under in American education is the atmosphere of aristocracy, exclusiveness and superfineness which surrounds it. Easel painting and statues are expensive and most people consider them luxuries. The purchase of million dollar collections by collectors, far from removing the awe in which art is held, increased it. Art for most is something which was created in the dim and distant past, or if contemporary comes from a foreign country. It is something which people with millions can indulge in during their lifetime to make a name with on their death. The men who create it are temperamental freakishly impractical people. Art is something amusing to read about in novels of Bohemian life, dull to read about in books on How to Enjoy Art, tiresome to look at in the big museums.

This respect for art as a superfine frill in the garment of life, the occupation of leisure moments, the fad of dilettante, the expression of a sort of exclusive class is not only undemocratic, not only hurtful to the artists and to their public alike, but it is, absolutely false.

The artists, the art instructors, and the critics of the land would do much for art in democracy, for art in education if they would remove the halo which encircles art. The people of America will not become interested in the aesthetic side of life until they realize that the aesthetic impulse and expression is almost as fundamental as the need for food. The place of aesthetics or the desire for sensuous appeal and harmony of line color, pattern, reveals itself in almost every phase of life. It is present in manufacturing in that, other things being equal, the element of taste, originality in design will give one a lead over another. It is present in merchandising or selling methods in that, all other things being equal, the firm which has the most stirring aesthetic appeal will hold attention. It is present in realty operations and construction in that undoubtedly the town development corporation with the greatest sense for the place of design in life and the aesthetic appeal of color and arrangement, will, all other things being equal, be most successful.

To be more concrete in the field of manufacture of ten firms manufacturing steam radiators, the firm which will produce the most harmonious radiator will do the largest volume of business. In the field of merchandising of ten restaurants on one avenue, the one with the most tasteful arrangement will attract the largest number. Of twenty-five business circulars announcing sales or soliciting patronage the one designed by the person most cognizant of the value of aesthetic appeal will be the most effective.

That there is constant opportunity and need in business for a knowledge of aesthetic principles of color, line, pattern, must therefore be granted. Who will deny the opportunity for aesthetics in the home, in the selection of furnishing, of color schemes, in the hanging of pictures and the arrangement of masses. Who will deny that the desire for beauty in

the home is a fundamental one, common to almost all; and that its gratification is balked through ignorance more than through poverty. The time is past when beauty in the home was looked upon as a thing to be achieved by buying expensive things, rather than by taste in each and harmony in the relation of all.

But answers the "conscientious objector" "how about the expert? surely these are all fields for expert advice. There is no need of courses in interior decorating window display, advertising layout. The college graduate if ever he goes into business can buy expert advice, or aesthetic service. If he goes into marriage, he can engage a trained decorator." But this quite misses the mark. Decorators cannot be tasteful for us. They can have a greater knowledge of the details, of the mechanics, and of cost; their experience will have led them to know much more of the possibilities of the mediums in which they work; they may have more imagination; but the layman must get two things out of his education if he is to choose his expert well. In the first place his college course should have made him realize the place of aesthetics in life as a tremendously important active principle, in the second place he should through a general course on Design in Every Day Life and in the effort to handle practical aesthetic problems have learnt the underlying principles of design.

Such a course besides cultivating skill would open up a whole side of life, just as psychology, as economics, as sociology does in the field of fact and theory in human functions and relations, just as physics does in the field of fact and theory in physical relations.

Art courses in drawing and modelling and pure designing where practice is permitted are always popular because of the self activity. The student is doing something instead of listening to somebody and he finds it a relief. How much more pleasure when the course is one on everyday applications of design prin-

ciples and the problems bear directly on the whole field of life which surrounds him. Everywhere he goes the world unfolds itself from a new and previously unsuspected angle. The bill boards, the store windows, the store interiors, clothes of women, men and children, the chair he sits in, the hanging of the pictures on the walls, the lay out of a newspaper, the title page of his book, the rug, the glasses and bottles out of which the wine he drinks flows, are all compositions of line, color, form, good, bad or indifferent. His observation quickened by his new realization of the practical value of good composition lead him into a world transformed.

Is it not almost inconceivable that erudition and an accumulation of knowledge about the history of things should be given so high a place in the college curriculum, while skill, taste, knowledge of principles in the harmonizing of things should be practically slurred. Conceive of the position of a Mr. Newlywed B. A. and Mrs. Newlywed B. S. going out to purchase the furnishings for their home. They have studied almost all the isms and the ologies. They have found a job and one another. They are now choosing the wall paper, their sitting room set, their china, their pictures. What have they learnt to guide their judgment? It is possible that in the high schools in an elementary course in design they made watch fobs, initial letters, stencils for blotter corners, even an advertising poster; but this would hardly suffice for the judgments they are now called upon to make.

If they have any standard at all it is quite likely to be the standard of the boy I read about. He was the guiding spirit on a gift committee to select the present for the school principal. His parents knowing his extravagant taste were worried when he refused to be advised by them insisting that he knew just what to get. At the Commencement Day Exercise much to their surprise when the gift was unwrapped

and presented it proved to be a color print of the Mona Lisa very quietly and harmoniously framed. On being asked to explain who had helped in the selection the lad stoutly maintained to his mother that he had chosen his gift without aid. There were lots of other pictures there that we liked, but we didn't buy one of them. We knew they couldn't be art. But this one we none of us liked. So I knew it must be fine. Then instead of a nice shiny frame, we got an old dark one without any shine. What a sure test!

Mr. & Mrs. Newlywed like that boy are quite apt to feel that as educated people they ought to have "refined" tastes. "Refinement" means getting things simple. So the best that can be expected is the exercise of a timid restraint based on fear of excess, rather than a wholehearted happy selection, based on knowledge. For the most part, their choices are dictated by the education unconsciously acquired in the homes they visited and is quite likely to imitate effects seen and remembered. Compositions, planned with love, taste and a foundation of knowledge, are rare. Most homes are just accidents, hastily thrown together. Isn't it an oversight in our educational theory which permits a man or woman to go out into life a Bachelor of the Arts, with the culture of the ages presumably, and yet in fact with no more basis of judgment than a truckdriver.

What would be the nature of a course which would prepare for the thousand fold applications of design in daily life? Without insisting on the exact details what follows is a suggestion for exercises which would lead the student to a realization of the place of design in life, to a keen, interested observation of its manifestations and to a practical working knowledge of its principles.

A brief course in pure design, lines, masses, colors, explaining fundamental principles. As this course might be given in the junior years after psychology,

the psychology of harmony, and its principles might be demonstrated by simple practical tests. Harmony is likeness within variety. Likeness without variety is monotonous. Variety without likeness is discordant. How rhythm, balance, proportion, dominance, subordination are means for maintaining likeness within variety is then demonstrated by simple almost mathematical exercises. It would be useful while considering the fundamentals of design to use Raymonds books as reading so that the basic character of these principles and their application in all the arts is recognized.

This introduction should then be followed by practical problems in the fields of dress, furniture, picture hanging, interior color schemes, window decoration of shops, business circulars, magazine layouts for advertising campaigns, community celebrations.

The students will respond joyfully to a course which carries them in imagination into the active affairs of life; particularly if all the details of a given problem and the whole point of view are vividly presented.

Let the problem be merchandizing. Then the students assume that they are a concern for automobile distribution. They are going to conduct an advertising campaign by a. Magazine Ads; b. Circulars to a selected list; c. Window display. First then would come the problem of lay out, the effective distribution of copy, the dominance, emphasis, proportion, interest and style which the page must convey. To aid the student the instructor would have a portfolio of actual material; which would receive class analysis and criticism. For their circulars there would be the choice of stationery, color printing if other than black and white, typography, technique and cost of processes of reproduction. Window display offers the finest opportunity for imagination and attention arresting ideas. There is opportunity with business as the cen-

ter for a great diversity of problems, the shapes of labels and of boxes, the design, of fancy boxes, the color scheme, lighting and fixture arrangements of store interiors are among the problems which would interest some of the students.

Leaving the field of merchandising for the field of manufacturing, radiators, lighting fixtures, furniture, fire-escapes, textile designs, all furnish interesting opportunities for the student's criticism of existing designs, studies from catalogues, models and exhibits. A knowledge of practical considerations must of course be acquired by the instructor through conferences with manufacturers in these fields. In approaching the problem of lighting fixtures for example, the different materials and the various treatments of which they permit would have to be considered by the student.

In home planning the students would one and all take a lively interest, as the den, the library, the club room furnish special problems which would be interesting to the most masculine of men; and as for the women where can a subject closer to a woman's heart be found, unless it is dress. Large sized Room Models should be part of the equipment, and with these by a little ingenuity the instructor can arrange to demonstrate principles of color harmony, mass arrangement, picture hanging and related details.

Through cooperation with local manufacturers or department stores exhibitions could be arranged which would furnish the choicest models for criticism and example. Cooperation of this sort would be given with the greatest readiness as it is to the sales interest of the business man to focus attention on his place and works.

Such a course given with spirit and enthusiasm would stimulate the student's interest in the romance of business, would make him see his home from a new angle. No matter what walk of life the graduate will go into, the time devoted to this kind of thought and

practice, followed by years of observation, will show results. Nor must it be imagined that I am partisan in this matter. I do not look upon this course as a millennium bringing course. But one thing is certain if the character of our staple manufacturing is to be placed on a higher level of artistic excellence, only the training of such a course will bring to people something of the freshness and beauty of Vision which the designer must possess. Moreover in the coming struggle for world progress, America, if it is to take its place, should have ready an army of skilled tasteful craftsmen. For in world commerce as in internal commerce all other things being equal, taste and harmony, dip the balance one way or the other. Let us begin now in our colleges the preparedness which will win us bloodless victories, triumphs in home planning, in retail selling, in corporation work and international triumphs in the markets of the world.

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome:

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati*

President's Address; JOHN PICKARD, *Missouri*

"Delenda est Carthago" was the battle cry of stern old Cato at the close of every speech he made to the Romans.

So each time I come before this Association, I would remind you that we, the teachers of art in the colleges and universities of the country, we, the members of this Association, have a great educational work to do.

This great work is not primarily to recommend to our colleges and universities the complete training in the undergraduate course of the future architect, sculptor, or painter. The education of the tech-